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KATIE MELUA PIECE BY PIECE

ALL THE SONGS FROM HER No.1 ALBUM, ARRANGED FOR PIANO, VOICE & GUITAR.

M



KATIE MELUA _PIECE BY PIECE

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from original arrangements by Mike Batt.

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Shy Boy

Words & Music by Mike Batt

$\text{♩} = 124$

N.C.

Am7

1. I'm

C5

Am7

2. So good look-ing you seem to be, but you're too tongue tied to say hi



each day. It seems that you al-ways wan-na look my way.
to me. You could make it hap-pen so ea-si-ly.



Hey, you can't de-ny, boy,
Wooh, I'll tell you why boy.



1.

2.

you're such a shy boy.
'cos I'm look-ing for a shy boy.



Most guys ad-ver-tise by mak-ing eyes and tell-ing lies.

F E^b Em⁷ Am Dm⁷

If you on - ly knew you could make your dreams come true.

E⁷ Dm⁷ E⁷

All you got - ta do is ask me to. 3. If

C⁵ Am⁷

4. Some guys act a bit too sure this was a quiz on a T. V. show and the prize was a guy who would
and may - be you're think - in' that less.

C⁵

love me so, what - ev - er they ask, the an - swer I know,
is more, but Ho - ney you still got - ta knock on my door.

Em⁷ F Dm⁷ B^b7 A^b7

Hey, my re- ply boy is gim-me a shy
 Hey, just try boy and you could be my

Am⁷ C⁵

To Coda ϕ

boy, boy,

Guitar

Am⁷ Cm⁷

Em⁷ F Dm⁷ B^b7 A^b7

Am⁷

D.S. al Coda

Coda

Dm⁷B^b7A^b7

I'll tell you why boy, 'cos I'm look-ing for a

Am⁷Dm⁷

shy boy. Just try boy,

B^b7A^b7

Am

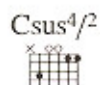


you're such a shy boy.

Nine Million Bicycles

Words & Music by Mike Batt

♩ = 82



Brushes

Con pedale



Ocarina



(8) 1

There are nine mil - lion bi - cy - cles in Bei - jing. That's a fact.

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Dm⁷

F



Dm



Dm/G



it's a thing we can't de-ny, like the fact that I will love you 'til I die.

Cadd9



We are twelve bil - lion light years from the edge.

Em

Dm⁷

F



That's a guess, no - one can ev - er say it's true, but I know

Dm



Dm/G



C



that I will al-ways be with you.

I'm

 Fm
  C/E
  G7
  Am

warmed by the fire of your love ev - ery day. So
 high on a wire with the world in our sight, and

 Fm
  C/E
  D
  G

don't call me a li - ar, just be - lieve ev - ery - thing that I say... There are
 I'll nev - er tire, of the love that you give me ev - ery night. There are

 Cadd9
  Em
  Dm7

six bil - lion peo - ple in the world. More or less, and it makes
 nine mil - lion bi - cycles in Bei - jing. That's a fact, it's a thing

 F
  Dm
  Dm/G
  Cadd9

me feel quite small, but you're the one I love the most of all.
 we can't de - ny, like the fact that I will love you 'til I die.

To Coda

Cadd9



Em



8va

Musical notation system 1: Treble and bass staves. Treble staff has a melodic line with triplets. Bass staff has a rhythmic accompaniment. Chord diagrams for Cadd9 and Em are shown above the staff.

Dm7



F



Dm



Dm/G



Musical notation system 2: Treble and bass staves. Treble staff has a melodic line with eighth notes. Bass staff has a rhythmic accompaniment. Chord diagrams for Dm7, F, Dm, and Dm/G are shown above the staff.

C



Csus4/2



C



Csus4/2



Musical notation system 3: Treble and bass staves. Treble staff has a melodic line with a long note. Bass staff has a rhythmic accompaniment. Chord diagrams for C and Csus4/2 are shown above the staff.

Cadd9



D.S. al Coda

Musical notation system 4: Treble and bass staves. Treble staff has a melodic line with a long note. Bass staff has a rhythmic accompaniment. Chord diagram for Cadd9 is shown above the staff. The text 'D.S. al Coda' and 'We're' are present.

Coda

C

Csus⁴/2

Am



die.

And there are

Dm

Dm/G

C

Csus⁴/2



nine

mil - lion bi - cy - cles in Bei - jing,

Am

Dm

Dm/G



And you know that I will love you

C

Csus⁴/2

rit.

C



'til I die.

Piece By Piece

Words & Music by Katie Melua

♩ = 64



Con pedale



1. First of all must go, — your scent up - on my — pil - low, —
 2. First of all must fly, — my dreams of you and — I,



and then I'll say good-bye to your whis - pers in — my dreams.
 there's no point of hold - ing on — to those.






And then our lips will part, in my mind and in my heart, 'cos
 And then our ties will break, for your and my own sake, just re -





your kiss went deep - er than my skin. }
 - mem - ber, this is what you chose. }










Piece by piece, is how I'll let go of you. — Kiss by kiss, will leave my






mind one at a time, — one at a time. —

F C G Am

I'll shed like skin our me-mo-ries of la - zy days, and

A^b G C B^b7 Cm⁷ B^b7

fade a - way the sha - dow of your face.

Dm B^b7 Dm B^b7 Dm B^b7

Ooh.

Dm B^b7 Dm B^b7 Dm B^b7

Ooh.

Dm B $\flat$ 7 Dm B $\flat$ 7
 3
 Piece by piece, is how I'll let go of you. Kiss by kiss, will leave my
 Gm A 7 Dm C B $\flat$ F Gm/B $\flat$ A 7
 3
 mind one at a time, one at a time, one at a time, one at a
 Dm 7 Bm $^7\flat 5$ Gm 7 A 7
 3
 time.
 Dm B $\flat$ 7 Dm B $\flat$ 7 rit. Dm
 8 vb

Half Way Up The Hindu Kush

Words & Music by Katie Melua / Mike Batt

♩ = 92

N.C.

B^bm



1. The first time that I saw you I said: "For good - ness' sake, that
(2.) next time that I saw you, you looked in - to my eyes. I was

E^bm



G^b



F



B^bm



man's got the pow - er, he's a charm - er with a snake."
sit - ting on your car - pet when I felt it be - gin to rise.

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I was thrilled and fas - ci - na - ted but
 I kind - a got the feel - ing I was





some - how li - be - ra - ted when you took me to a place I'd nev - er been...
 float - ing to the ceil - ing in - stead of on - ly look - ing at the sky...





You showed me lots of things I'd nev - er seen...
 You picked me up and showed me how to fly...





You set me free as

E^b G^b A^b

if you'd ta - ken me half way up the Hin - du Kush.

B^b7 B^b F E^b

And I love you for show - ing me the view from

G^b A^b 1. B^b7 To Coda

half - way up the Hin - du Kush. 2. The

2. B^b G^b C⁷

From half - way up the Hin - du, from

F7



half - way up the Hin - du, from half - way up the Hin - du Kush...

Bb7




Gb



8va 3

F7

N.C.

D.S. al Coda

You set

♢ Coda B♭

G♭

C7

F7

B♭

Half - way up the Hin - du Kush.

G♭

B♭sus4/F

B♭

Blues In The Night

Words by John Mercer

Music by Harold Arlen

♩ = 66

Dm/F

C/E

Adim/C

Gm/B^b

Fm

G⁷

E^b

A⁷

D

Gm/E^b

D

Gm

D

Gm/E^b

D

Gm

D

Gm/E^b

D

Gm/E^b

D

Gm/E^b

D

Gm

G

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G⁷sus⁴

D



Em



D

E⁷

D



give you the big eye,—

and when the sweet talk-ing's done.

A

A⁷Ddim⁷C⁷b⁵

Fm

Gm⁷

man is a two - face,

a wor - ri - some thing who'll leave you to sing the

D



C/D



D



blues

in the night."

D⁷G⁹

Now— the rains a fall - in',

hear— the trains a - call - in':

§ Harmonica solo




"Whoo - ee!" _____ Hear_ that lone-some whis-tle








blow-in' a-cross the tres-tle: "Whoo - ee!" _____ "A -





whoo - whoo - ee, _____ a - click - e - ty clack," comes e - cho - ing back,



To Coda ☉

blues _____ in the night.




From Nat-chez to Mo - bile, — from Mem-phis to Saint Joe, —

where-ev-er the four winds_ blow, — I've been in some big towns_ and








heard me some big talk, — but there is one_ thing I know. A







man is a two - face, — a wor - ri - some thing who will leave you to sing the

D



D.S. al Coda

blues in the night.

Coda



My ma - ma done told me, when

I was in pig - tails, my ma-ma done told me: "Hon, a

man is a two - face, he'll give you the big eye,

D



A7



and when the sweet talk-ing's done.

A man is a two - face, a

G7



D

E^b

E

E^b/G

wor - ri - some thing who'll leave you to sing the blues.

rubato



in the

night."

Fm



G7

E^b

A7



D



My ma - ma done told me.

Spider's Web

Words & Music by Katie Melua

$\text{♩} = 70$

G#m **D#**

Ped. *Asimile*

G#m **D#**

G#m **D#**

1. If a black man is ra - cist, is it O - kay?
 2. I could tell you to go to war,

G#m **D#**

If it's a white man's ra - ci - sm that made him that way? 'Cos the
 or I could march for peace and fight - ing no more. But how do

E

B



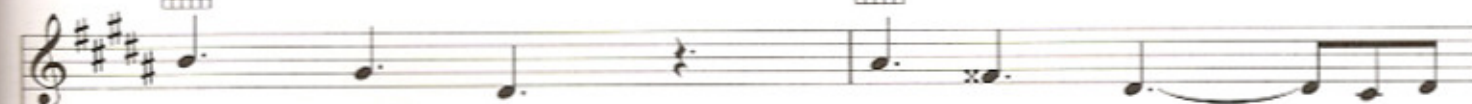
bul - ly _____ is the vic - tim they _____ say. _____
 I know _____ which is right? _____

By some
 And I

C[♯]mF[♯]

sense, _____ they're all _____ the _____ same.
 hope he does when he sends you _____ to fight. }

'Cos the

G[♯]mD[♯]

line be - tween wrong and right _____ is the



E

B

C[♯]

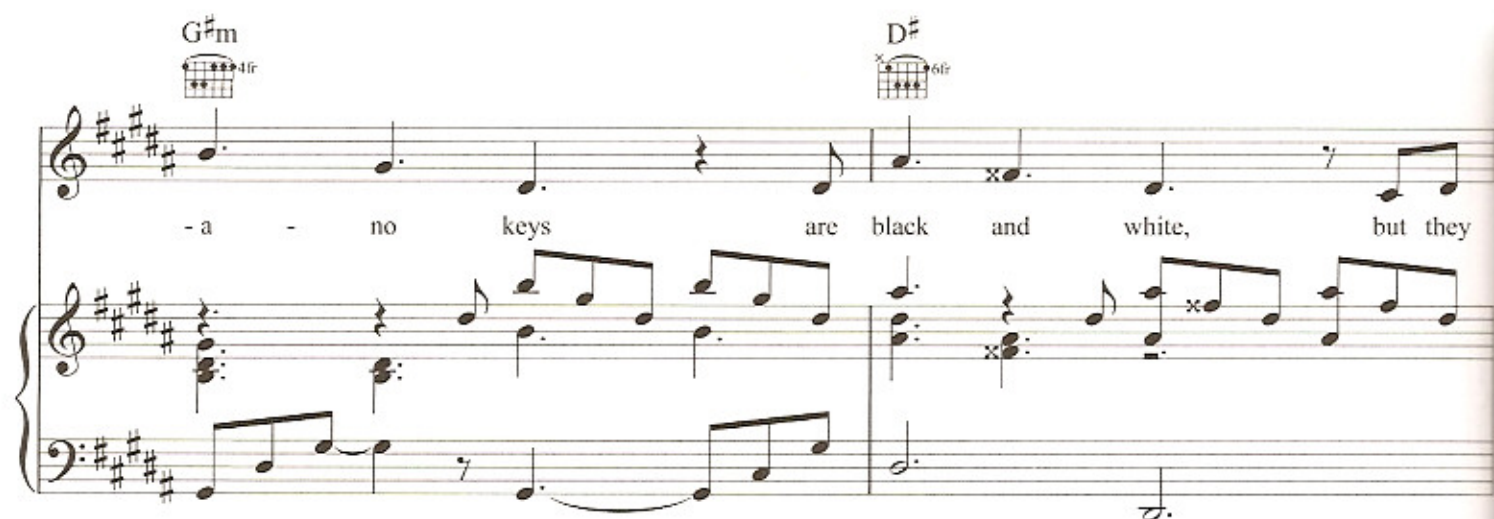
width of a thread from a spi - der's _____ web.

The pi -



G[♯]m  D[♯] 

- a - no keys are black and white, but they



E  1. B  C[♯] 

sound like a mil-lion col-ours in your mind.



2. B  C[♯]  G[♯]m 

mind. Should we act on our



D[♯]  E 

blame? Or should we chase the mo-ments a -



Chord diagrams: C# (x 4fr), G#m (x 4fr), D# (x 6fr)

way? Should we live? Should we give? Re-

Chord diagrams: E, B, C# (x 4fr)

-mem-ber for - ev - er the guns and the fea-thers in time. 'Cos the

Chord diagrams: G#m (x 4fr), D# (x 6fr)

line be - tween wrong and right is the

Chord diagrams: E, B, C# (x 4fr)

width of a thread from a spi - der's web. The pi -

G#m  **D#** 

- a - no keys are black and white, but they

E  **B**  **C#** 

sound like a mil-lion col-ours in your mind.

G#m  **D#** 

E  **B**  **C#** 

The pi -

G#m **D#**

- a - no keys are black and white, but they

E **B** **C#**

sound like a mil-lion col-ours in your mind,

G#m **D#**

they

E **B** **C#** **G#m**

sound like a mil-lion col-ours in your mind.

Blue Shoes

Words & Music by Mike Batt

$\text{♩} = 64$

Chords: Dm, B^bm⁷, Dm, B^bm⁷

Chords: Dm⁷, B^bm⁷, 8^{va}-----J, Am, Dm⁷

Chords: Gm⁷, C⁷, Dm, Fmaj⁷/C, Gm

§ 1. These blue shoes seem to suit me well, when I feel like hell, as
 2. You and I made the per - fect pair, it don't seem fair, I
 3. These blue shoes seem to suit my soul, since you shot that hole,

I do now that you're gone, Lost and lone - ly since
 loved you more than you know, Sor - ry I'm in such a
 shot that hole in my heart, And if I wind up on the

Caug  C  A^bm(maj⁷)  A^bm⁶  Gm  To Coda II ♪

you stopped car - ing, I've been wear - ing my new shoes,
 sor - ry state, but while I wait for some good news,
 side - walk bleed - ing, I won't be need - ing my new shoes,

F[#]m(maj⁷)  Em(maj⁷)  To Coda I ♪  1. B^bm/F  Fm(maj⁷)  Gm⁶ 

I've been wear - ing my blue shoes.
 I'll be wear - ing my blue shoes.
 won't be need - ing my

2. Dm⁷  D^bmaj⁷  Fm(maj⁷) 

Don't feel like walk - ing strong, shuf - fl - in' a -

Dm⁹  Am⁷  F[#]m⁷^b5  D^b6 

long on my way home... Trudg - in' down that shop - ping

Fm(maj7) Fm⁶ Dm⁹ G A^bdim⁷

street, where we used to meet. But I ain't buy - ing, I'm

E E⁷ A Bm⁷ Cdim⁷ A

wear - ing my blue shoes and cry - ing.

D.S. al Coda I

Coda I
 Fsus² E^bm⁶

blue shoes. Guitar

Dm⁹ G

B^bm Dm⁷ G⁷

Gm⁷ C⁷b⁹ *D.S. al Coda II*

Coda II

F[#]m(maj⁷) Em(maj⁷) Fmaj⁹

I've been wear - ing my blue shoes.

D^b7 B⁷ Fmaj⁹ F⁶

On The Road Again

Words and Music by Alan Wilson and Floyd Jones

$\text{♩} = 124$



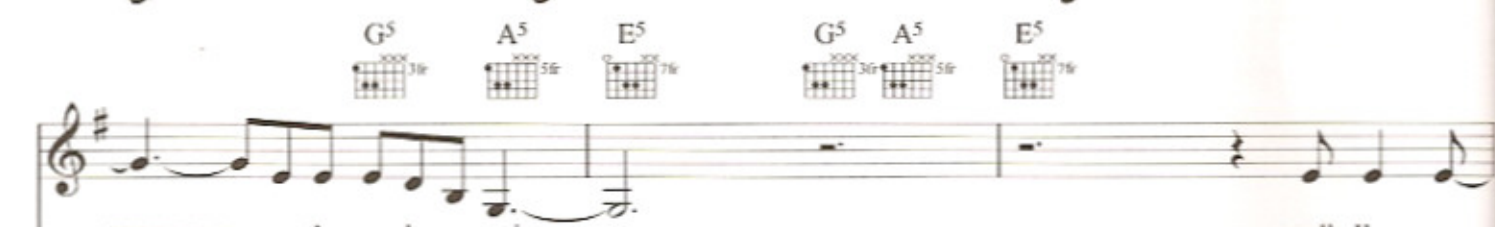






1. Well I'm so _____ tired of cry - ing but I'm out
 (2.) first time I tra - velled out _____
 (Verses 4 & 5 see block lyric)

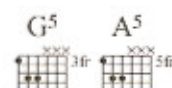




_____ on the road a - gain, _____ well I'm so _____
 _____ in the rain and snow, _____ (in the rain and snow), _____ you know the



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— tired of cry - ing but I'm out — on the road a - gain,
first time I tra - velled out — in the rain and snow,

I ain't got — no - bo - dy just to call my spe - cial friend.
I did-n't have — no — pay - roll, not ev - ven no place to go.

B⁵

E⁵ G⁵ A⁵ 1, 4. 2, 5. E⁵

To Coda (last time) ☉

2. You know the
5. No I

E⁵ G⁵ A⁵ E⁵ 1. G⁵ A⁵

2.

G⁵A⁵

Em



3. And my dear _____ mo - ther left me _____ when _____ I was _____ quite _____

G⁵A⁵

Em



young, (When I was quite young.) And my dear _____ mo - ther left me when

G⁵A⁵

Em



_____ I was _____ quite _____ young. She _____ said: _____ "Lord

Bm⁷

Em

G⁵A⁵

_____ have mer - cy _____ on my _____ wick ed _____ one." _____

Em

Em⁷*Instrumental*Am⁷Bm⁷Am⁷Bm⁷Am⁷Bm⁷Am⁷Em⁷Bm⁷B⁵E⁵G⁵A⁵E⁵*D.S. al Coda*G⁵A⁵

4. Well, now

5. No, I

♩ Coda



Instrumental





Guitar

First system of musical notation. The vocal line (treble clef) begins with a whole rest, followed by a series of eighth and quarter notes. The piano accompaniment (grand staff) features a steady eighth-note pattern in the right hand and a bass line with eighth and quarter notes in the left hand.

Bm⁷



Em



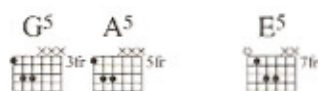
Second system of musical notation. The vocal line continues with eighth and quarter notes. The piano accompaniment includes a section with sustained chords in the right hand and a moving bass line in the left hand.

Third system of musical notation. The vocal line has a whole rest for four measures. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a bass line in the left hand.

E⁵



Fourth system of musical notation. The vocal line includes the lyrics "Well, I'm so tired of cry - ing but I'm out". The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand.



on the road a - gain,

I ain't got

no - bo - dy just to call my spe - cial friend,

I ain't got no - bo - dy just to call my spe - cial friend,

Em Bm

I ain't got no - bo - dy just to

call my spe - cial friend.

E⁵ G⁵ A⁵ E⁵ G⁵ A⁵

E⁵ G⁵ A⁵ E⁵ Em

N.C.

Drums ad lib.

ad lib.

8th

Verse 4:

Take it from me Mamma
Please don't you cry no more.
Take a hint from me Mamma
Please don't you cry no more.
'Cos it's soon one morning
Down the road I'll go.

Verse 5:

No I ain't going down
That long old lonesome road
All by myself
No I ain't going down
That long old lonesome road
All by myself
If you aint coming with me
Gonna take somebody else.

Thankyou, Stars

Words & Music by Mike Batt

♩ = 80

B^bsus²

B^b

B^bsus²

B^b



Con pedale

A^b

E^b/A^b

B^bsus²

A^b

E^b



B^badd⁹

E^b/B^b



B^badd⁹

E^b/B^b



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B $\flat$ add9

thank - you... stars.

B $\flat$ add9E $\flat$ /B $\flat$ 

Some peo - ple think... it's far a-way, —

some know it's with — them ev - 'ry day.

B $\flat$ add9E $\flat$ /B $\flat$ 

You are... the rea - son we found ours,

so

B $\flat$ add9

thank - you... stars.

Gmadd9  3fr

E^badd9  6fr

B^b 

F 

There are no winds that can blow it a-way on the air. When

E^b  6fr

B^b/F 

E^b/G  3fr

B^b/F 

Cm  3fr

they try to blow it a way is when you know it will al-ways be there.

Fsus⁴ 

F 

B^badd9 

E^b/B^b  6fr

To some it's the strength to be a-part, to

B^badd9 

some it's a feel-ing in the heart. And when you're out there on your

E $\flat$ /B $\flat$ B $\flat$ add9

own it's the way back home.

C F/C

Cadd9 C F

C

Am(add9) Fadd9 C G

There are__ no winds that can blow it a-way__ on the air. When

F C F C Dm

they try__ to blow it__ a-way__ is when you know it__ will al-ways be there.

Gsus⁴ G Cadd9 F/C

Some call__ it faith,__ some call it love,__

Cadd9

some call__ it gui-dance from a-bove.__ You are__ the rea-son we found

F/C  Cadd9 

ours, So thank you— stars,



B^bmaj7  Cadd9  B^bmaj7  F/A 

so thank - you— stars, so—



Cadd9  C  B^bmaj7 

thank - you— stars.



Cadd9  B^bmaj7  rit. F/A  Cadd9 



Just Like Heaven

Words by Robert Smith

Music by Robert Smith, Simon Gallup, Porl Thompson, Boris Williams & Laurence Tolhurst

$\text{♩} = 132$

A

E

Bm

(Tacet 1^o) Guitar

Con pedale

D

Play 4 times
Repeat ad lib.

A

E

1. Show me how you do that trick, the
2. Spin - ning on that diz - zy edge, I kissed
3. Day - light licked me in - to shape. I must.

Bm

D

A

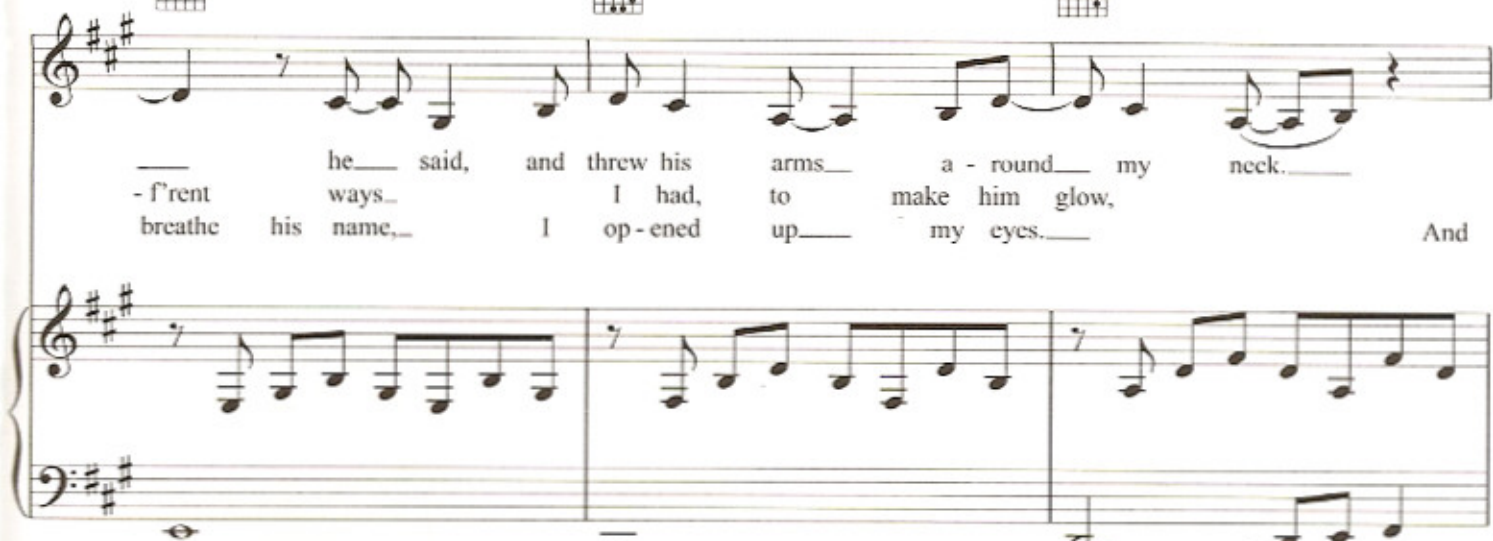
one that makes me scream, he said, the one that makes me laugh,
his face and kissed his head, and dreamed of all the dif -
have been a - sleep for days and mov - ing lips to

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E Bm D



— he said, and threw his arms a - round my neck.
 - I rent ways I had, to make him glow,
 breathe his name, I op - ened up my eyes. And



A E Bm



Show me how you do it, and I pro - mise you, I pro -
 Why are you so far a - way? he said. Why won't you ev - er know
 found my - self a - lone, a - lone, a - lone a - bove the rag -



D A E



- mise that I'll run way with you. I'll run a -
 — that I'm in love with you. That I'm in
 - ing sea, that stole the on - ly boy I loved and



Bm **D** **1. A**
To Coda 

way with you
 love with you
 drowned him deep in side of me.

E **Bm** **D**

A **E** **Bm**

D **2. F#m** **G**

You, soft and on - ly,

F#m G F#m

you, lost and lone - ly, you,

G D

strange as an - gels, danc - ing in the deep - est o - ceans,

A

twist - ing in the wa - ter. You're just like a dream,

E Bm D

you're just like a dream.

A



E



Bm



D

*D.S. al Coda**Play 3 times**Repeat ad lib.*

Guitar

Coda

F#m



G



F#m



You,

soft and on - ly,

you,

G



F#m



1.

G



lost and lone - ly,

you,

just like hea - ven,

D



2.

G



D



just like

hea - ven.

I Cried For You

Words & Music by Katie Melua

$\text{♩} = 60$



Con pedale



1. You're beau-ti-ful so si-lent-ly, it lies be-neath a shade of blue. It
 2. I'll cross the sea for a dif-f'rent world, with your



3

struck me so vio-lent-ly when I looked at you. But oth-ers pass, they nev-er pause, to
 trea-sure, a se-cret for me to hold. In ma-ny years they may for-get this






feel that ma-gic in your hand. To me you're like a wild-rose, they nev-er un-der-stood, why
 love of ours or that we met. They may not know how much you meant to me.







I cried for you—when the sky cried for you,— and when you went I be-came a hope-less




drift-er. But this life was not for you— though I learned from you,






— that beau-ty need on-ly be a whis-per.

To Coda ☉

B^bm E^b A^b E^b D^b

With-out you now I see how fra - gile the world can be.

B^bm E^b A^b E^b

And I know you've gone a - way, but in my heart you'll al - ways stay.

D^b A^b *D.S. al Coda*

⌂ *Coda* A^b

whis - per, that

E^b D^b/F E^b7 A^b *rit.*

beau - ty need on - ly be a whis - per.

I Do Believe in Love

Words & Music by Katie Melua

Free time
E/B

N.C.

They say we nev - er land - ed on the moon, there's no

wind there, they as - sume. I guess con - spi - ra - cies are no-thing new, but I'm

a tempo ♩ = 60

sure I've been there with you. And I don't be - lieve that in space the on -




- ly life___ is here on earth. How___ could we be the on - ly race that






loves and hates 'til death from birth? But I






do be - lieve in love, though I






should nev - er___ re - ly on love. No-thing

B C#m Fdim⁷ E D#m To Coda ☐
D

else _____ ex - cites me, but lov - ing you. _____

Is it

true a po - li - ti - cian's heart, can rust a - way and fall a - part? I guess it

must be hard, oh, it must be hard to know what's good and to know what's ea - sy.

E/B

G[♯]m

You might think it's strange, for all my wild i - deas, but I

Em⁷D[♯]G[♯]m/D[♯]C[♯]F[♯]

D.S. al Coda

do not be-lieve that change, can ev - er hap - pen with - out tears. But I

Coda

B

Fdim⁷

E

D[♯]sus⁴D[♯]

but lov - ing you.

G[♯]m⁷G[♯]F[♯]

E



rit.

D⁶

B



Ooh.